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told what this word means. P. 85, l. 10: Neither book tell us that *por algo* means 'for good reasons.' P. 90: The pupil might well wonder how the editors expected him to find out the meaning of the words at the head of the last chapter.

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### ITALIAN LITERATURE.

*La Locandiera*, by GOLDONI, with introduction, notes and vocabulary by Prof. J. GEDDES, JR., Ph. D., and Dr. F. M. JOSSELYN, JR., of Boston University: Boston, D. C. Heath and Co., 1901. 12mo, pp. vii, 114.

TEACHERS and students of Italian will welcome this convenient and attractive edition of a text admirably adapted for practical use. While, in the opinion of the present reviewer, modern language texts with special vocabularies are undesirable for college classes which have passed the elementary stage, they are serviceable in beginning a language, since they enable a class to take up reading early. For this purpose, *La Locandiera* is all that could be desired, and this edition gives enough assistance, but not too much, for students who have had a few preliminary lessons in Italian grammar. The editors should, however, have indicated in the vocabulary the gender at least of words like *affare, amore, arte, cenere*; and in this connection the query may be permitted whether such a vocabulary should not pay some attention to pronunciation. Either the student must continually refer to a dictionary—and in this case he could dispense with the vocabulary—or else he must depend entirely on the teacher for help in pronunciation. He cannot be expected always to guess correctly the pronunciation of such words as these, taken from *La Locandiera*: *albagia, bambagia, gelosia, asino, burbero, decoro, genere, fragile*. It hardly seems too much to ask that a special vocabulary should give at least the accentuation in doubtful or exceptional cases. It will be remembered that Prof. Grandgent, in his *Italian Grammar*, accents every word, and also indicates the quality of the vowels. Of

course, this means a little extra labor. One of the best-known editors of French text-books in America wrote to me recently, in a private letter,

"Omissions and inadequacies in a vocabulary are, I suspect, almost inevitable, for the time of a person who is competent to make one is worth more than one well made can possibly be expected to repay."

Possibly; but it seems to me that something more than royalties is at stake; and if the matter is left on this basis, I suspect that in the future even those college teachers who now believe in the use of vocabulary editions will make up their minds to worry along without them. These remarks are not intended particularly as criticism of Messrs. Geddes and Josselyn, who (except in omitting to give genders) have merely followed the general practice. Unfortunately the edition, admirable in many respects, contains a considerable number of errors. Of the misprints in the text, three are particularly regrettable, because they seem to mean something when really they reduce the sentence to nonsense; these are: *comando* for *comandano*, p. 10, l. 32; *crede* for *erede*, p. 17, l. 9; *Cavaliere* for *cavalieri*, p. 12, l. 18. Less serious are: *vogli* for *voglio*, p. 12, l. 14; *stà* for *sta*, p. 19, l. 10; *serà* for *sarà*, p. 33, l. 19 and p. 68, l. 19; *campatisco* for *com*, p. 43, l. 11; *CAV.* for *MIR.*, p. 44, l. 13; *sieto* for *siete*, p. 52, l. 11; *propio* for *proprio*, p. 72, l. 17; (*piano al conte*) should be inserted, p. 72, l. 20, and the following words spoken by the Conte, not the Marchese. A speech has been left out, p. 50, between lines 3 and 4, as follows: *CAV. Va' via, che tu sia maledetto*, and the omission has left the *SERVITORE* to answer himself. P. 25, l. 20, *potrebbero* seems a better reading than *potrebbe*.

In the notes and vocabulary, several interpretations are open to question, and others are positively wrong. P. 8, note 4, regarding the expression *tutte quante*, states that "*tante* is the antecedent understood of *quante*;" is not *tutte* here the antecedent of *quante*, though *tanti* may be understood in such an expression as *andate quanti siete* (p. 50, l. 20)? P. 21, l. 20: *ha una faccia burbera da non piacerli le donne*, is thus explained: "*Gli* is here redundant. *Le donne* is evidently put in as an

afterthought, in apposition with *gli*, for *alle donne*." This interpretation, even if possible, seems to me very far-fetched, and not in harmony with the context; surely the obvious interpretation is correct: "He has a surly face which shows that he does not like women." P. 25, note 2, the explanation of *da lei* belongs in p. 5, note 1. The doubling of the consonant, explained in *dille*, p. 31, note 3, occurs earlier, for example, *vattene*, p. 6; *fanne*, p. 18. "Ago" is not the best translation of "*sono . . . che* in speaking of time,"—at least, in the two passages where it is given; *sono sei mesi che è morto*, p. 4, l. 19, is rather "he has been dead for six months;" and in the other passage, *sono tre mesi che lo sai*, p. 5, l. 20, "ago" makes nonsense (cf. also p. 35, l. 21). Some notes give too free a translation, as p. 7, note 3. Some are unnecessary, as those which merely repeat meanings from the vocabulary; p. 4, portions of notes 1 and 2; p. 6, note 2; p. 21, note 1; p. 60, note 2. A few notes are needed on points nowhere explained, as *voi altri*, p. 7; *seco* used in the sense of "with him" (not *himself*), p. 72; and *beverò le sue bellezze*, p. 35, which is a phrase used commonly (as here) by one who drinks out of another's glass.

Coming now to the vocabulary, we find a number of "inadequacies." *Attacco*, p. 24, l. 19, may possibly mean "attachment," but its usual meaning, "attack," does equally well. The only meaning given for *cadere* and for *cascare* is "fall;" both are used in the sense "weaken, give in," pp. 22, 29, etc. "I am sorry" is better for *mi dispiace*, pp. 17, 18, etc., than "it displeases me." "Than" should be added to the renderings of *di*. *Ferro caldo*, p. 52, is translated "flat-iron;" but *ferro* alone has this meaning, p. 55, and surely the iron is not always hot. The only meaning given for *caldo* is "excited," which would thus have to be applied to the flat-iron in translating *è ben caldo*, p. 55, l. 7. *Quanto importa il conto*, p. 48, means "how much does the bill amount to?" but the only meaning given for *importare* is "to matter." *Mi sento mancare*, p. 60, means "I feel faint," of which no hint is given. *Ordinario*, p. 19, certainly does not mean "ordinary payment;" *mandare con l'ordinario* means "to send by post." *Manicotto* is out of

its alphabetical position. Under *perchè* the meaning "in order that" should be added; it is given in notes on pp. 28 and 55, but not when it first occurs, p. 15, l. 22. "Complacently" is wrong for *con placidezza*, p. 34, which means rather "placidly, quietly." "Pique" for *puntiglio*, p. 78, does not make good English; nor does "at any rate" for *tant'è*, p. 27. *Venere*, p. 9, seems different enough from *Venus* to be granted a place in the vocabulary.

Now, some of these slips are pretty serious; and yet they are not such as will prevent the edition from being used successfully with a class, provided the instructor is capable of detecting mistakes, and alert in pointing them out. It is hoped that the list of corrections and suggestions here given will facilitate the use of the book, and that the most necessary changes will soon be made in a second edition. Since text-books for Italian are necessarily less numerous than for other modern languages, it is all the more imperative that they be accurate and trustworthy; and this is my excuse for a somewhat long review. There remains to be discussed one more matter, which is of interest to students of Goldoni and of the drama in general. Anyone familiar with *La Locandiera* notices at once that in this edition two of the *personaggi* have been left out,—the *comiche* or *commedianti* Ortensia and Dejanira. Whatever may have been the reasons for this omission, which involves the loss of several complete scenes and the rearrangement of others, I think most scholars will agree that the editors owed it to themselves, if not to their readers, to declare what they had done. The only allusion is in these mysterious words (p. vi of the Introduction):

"For criticism in regard to the original version of the *Locandiera*, the student is referred to *Scelta di alcune commedie di Goldoni*, Firenze, 1838. The version here offered is practically the same as the one given on the stage in Italy, and that presented by Eleonora Duse on two different visits to this country."

Not a word as to wherein the "original version" differs from the "version here offered;" merely a reference to a book that must be inaccessible to the great majority of readers. When the seeker for "criticism" does succeed in getting hold of the wretched little *Scelta*, he

finds himself as far away as ever, since the editors have inadvertently given the wrong reference! Prof. Geddes has very kindly favored me with the correct one, which is this: *Il Teatro moderno applaudito*, 61 tomi, Venezia, 1796-1801; tomo xv (1797), pp. 91-96. Here we find stated the interesting fact that already in the eighteenth century the parts of the two actresses were omitted when the comedy was performed on the stage. The reasons given for the omission were that these characters retarded the action, and that without them the play actually gained in interest and unity; furthermore, that Goldoni himself evidently saw their want of connection with the other characters, since in the second act he brings them on the stage less than in the first, and in the third act only one of them appears, and that in only one scene. With these arguments I do not entirely agree. To be sure, the amusing scene in which Fabrizio inquires *per la consegna* the names of the newly arrived guests, although of interest because so similar to a well-known scene in *Minna von Barnhelm*,<sup>1</sup> is not important; but the manner in which the actresses are treated by the Marchese, the Conte and the Cavaliere respectively, throws no little light on the characters of these gentlemen. While the actresses are on the stage very little in the second and third acts, we continually hear about them, and many details are left meaningless when deprived of the original connection. In act iii, scene ix (of our edition, for of course the numbering has to be changed when scenes are dropped out), the Marchese puts the gold flask in his pocket, and then becomes greatly agitated for fear Mirandolina will find out that he has it. Surely even such a fool as he is could put it back where he found it; but in the original version he gives it to Dejanira. Act ii, sc. i, a great point is made of the Cavaliere being served before the Conte, and later the Marchese sends to the Conte's room *three* glasses

<sup>1</sup> I do not know whether this relationship has been pointed out before. Prof. Primer, in his edition of *Minna von Barnhelm* (Boston, 1896, p. 132), compares the scenes where Mirandolina and Just, respectively, present their accounts: but he makes no further mention of Goldoni. In 1755, Lessing wrote to Mendelssohn that he was studying Goldoni's works, using the 1753 edition. *Minna* was not written until several years later.

of wine,—meaningless unless we know that the Conte is giving a dinner to the two actresses. He has previously explained to Mirandolina that he really does this for her sake, and the explanation applies to nothing whatever in the shortened version. P. 28, a speech is omitted between lines 11 and 12, bringing together two speeches by Mirandolina; and below, the Marchese's remark, *Conte, voi me la pagherete*, is altogether changed in its application. I have noticed but one case, however, where words actually spoken have been altered to fit a new application. On the whole, it is remarkable that the play can be extensively mutilated in this way, and still, with comparatively trifling exceptions, retain unharmed its outline, its consistency, and its effectiveness on the stage. All this throws light on Goldoni's method of dramatic construction, and is surely a topic worthy of discussion. Since the editors say nothing about the subject, it is not plain whether they were governed entirely by the arguments mentioned. Presumably, however, they were also moved, in making their expurgation, by a feeling that the characters omitted were intrinsically unsuitable for class reading. It may be of interest, if of no special importance, to note that a new edition of *La Locandiera* for Italian schools, with notes by G. Tambara (Torino, Paravia, 1901), omits nothing. I confess that to me the play in its complete form seems entirely unobjectionable; yet I am not disposed to quarrel with anyone who sees offense in it, and wishes, in an elementary text-book, to make excisions. Certainly, even in its reduced form, the play is interesting and profitable reading. Only, when an expurgated text comes to me, I like to be told so, in general terms at least, and not left to find it out for myself. Aside from its reticence on this point, the introduction in our edition is adequate for its purpose. In speaking of *Le Bourru bienfaisant*, the editors might have mentioned that this comedy is also well-known in Italian as *Il Burbero benefico*. To their short bibliography they might have added the titles of Rabany's *Goldoni, le théâtre et la vie en Italie*, Paris, 1896; and of recent works by Masi, Concari and Landau.

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